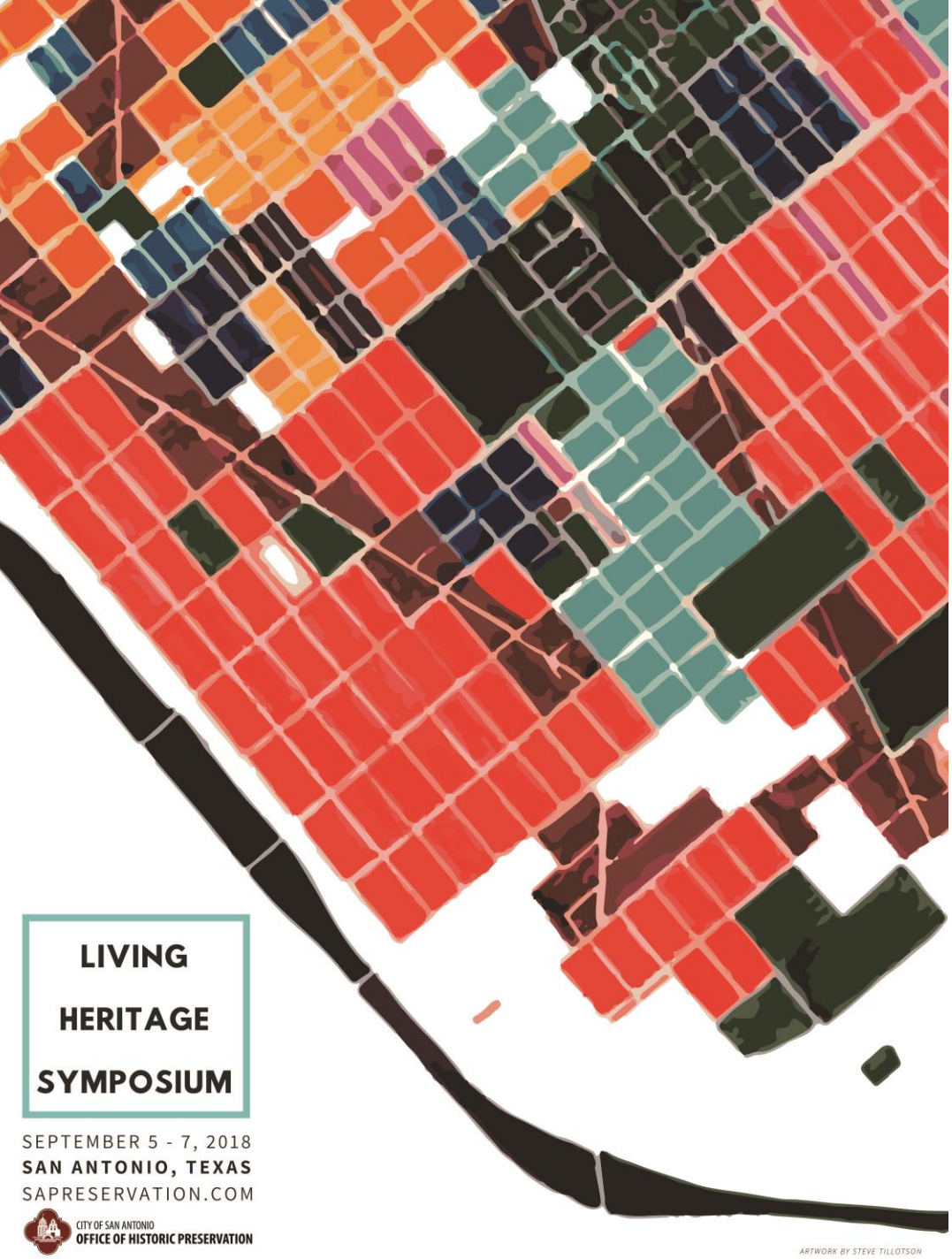

Sensitive Treatment of Cultural Properties

Cultural significance is often not tied only to physical characteristics. Traditional design guidelines aren't necessarily sufficient and these cases can be difficult utilizing traditional tools. San Antonio has developed a proven method for landmarking culturally significant properties but the treatment of these properties after designation is not always clear. This discussion will focus on treatment recommendations when the significance isn't architectural. Recommendations from this session may include special use districts, new forms of designations, interpretation, and community engagement techniques.

Session Presenters:
Tim Frye, Julianne Polanco, Sharon Veale

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Sensitive Treatment of Culturally Significant Properties
Creating New Futures for the Past

Sharon Veale

Living Heritage Symposium

San Antonio

7 September 2018

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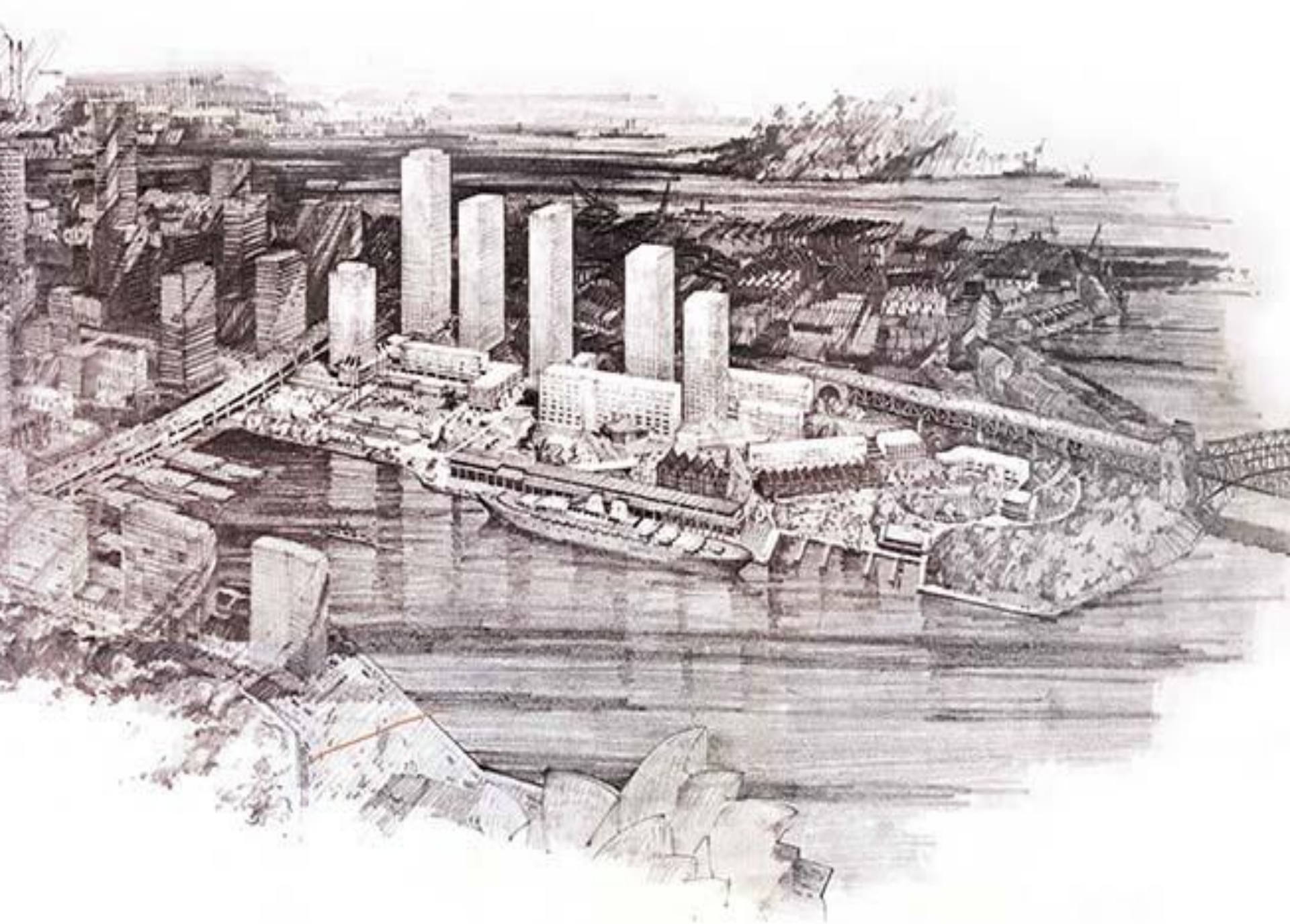
Activist and unionist, Jack Mundey, being arrested during the protests to save the historic area of The Rocks, Sydney, c1970s

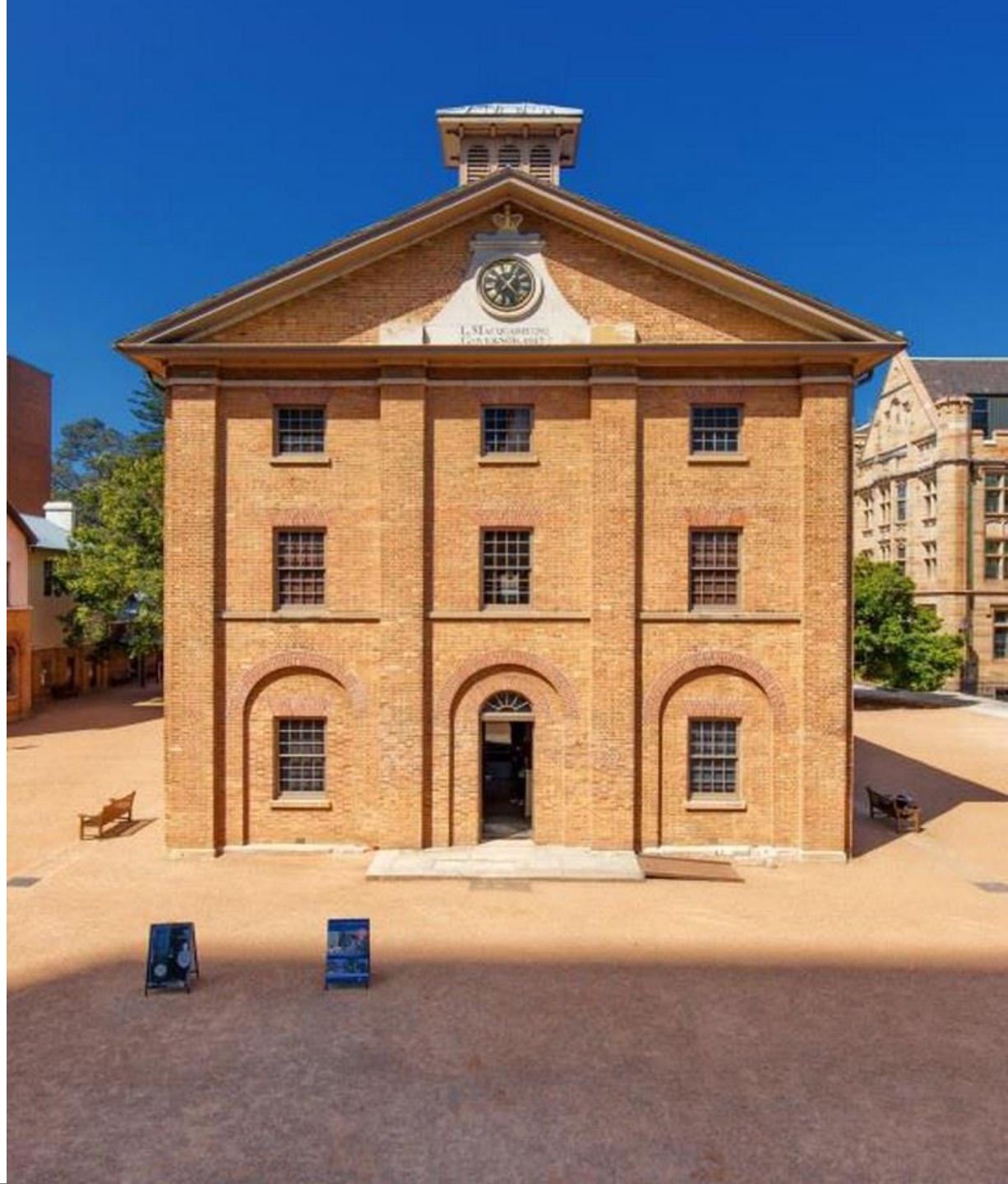
GML HERITAGE

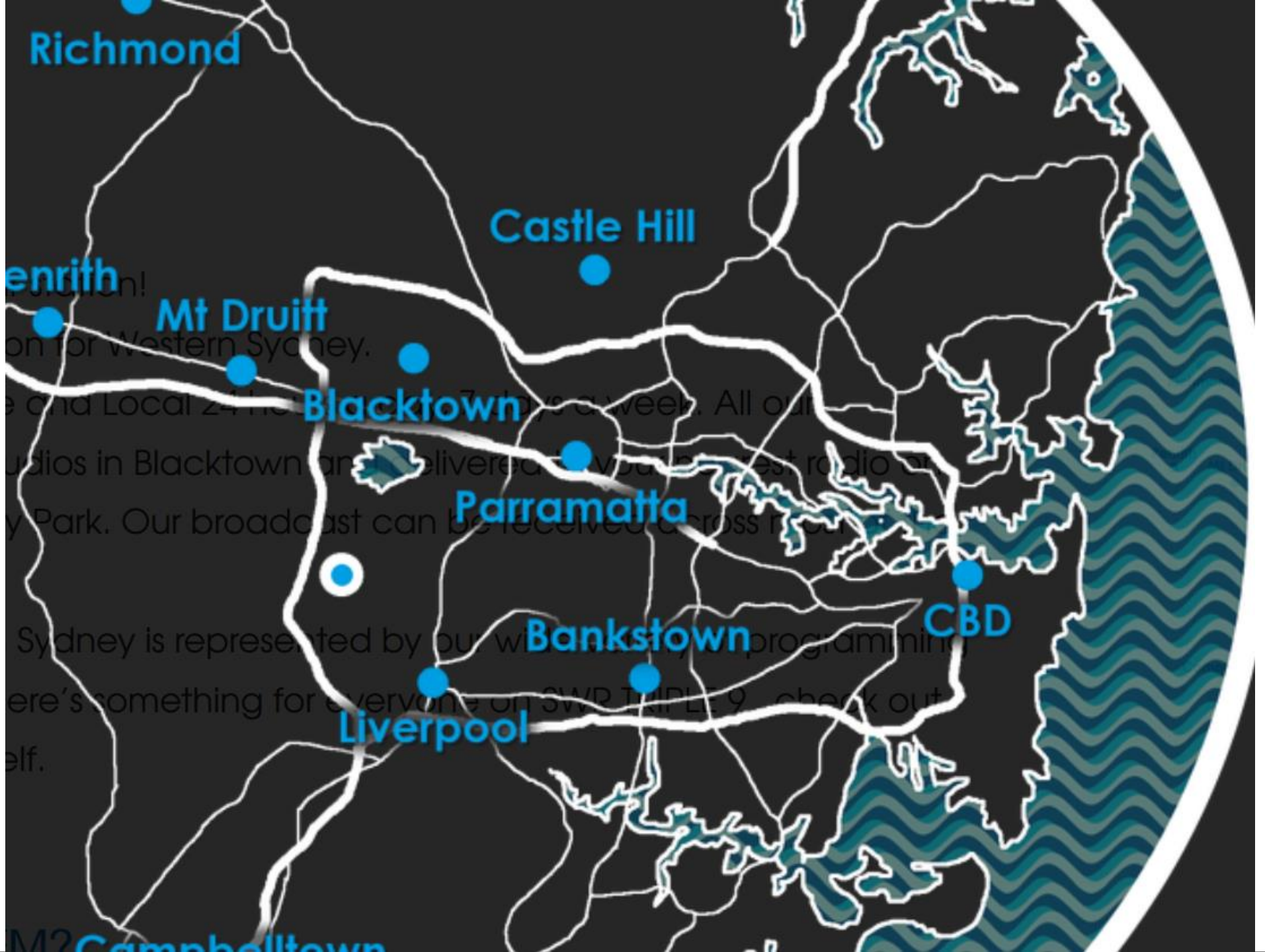
Aerial view of The Rocks with the approach to the Sydney Harbour Bridge in the background, Sydney



An artist’s impression of the 1967 scheme for The Rocks, Sydney Harbour Foreshore Authority

Hyde Park Barracks with innumerable buildings that have since been removed, Leonard Beck, c1930, Caroline Simpson Library, Sydney Living Museums

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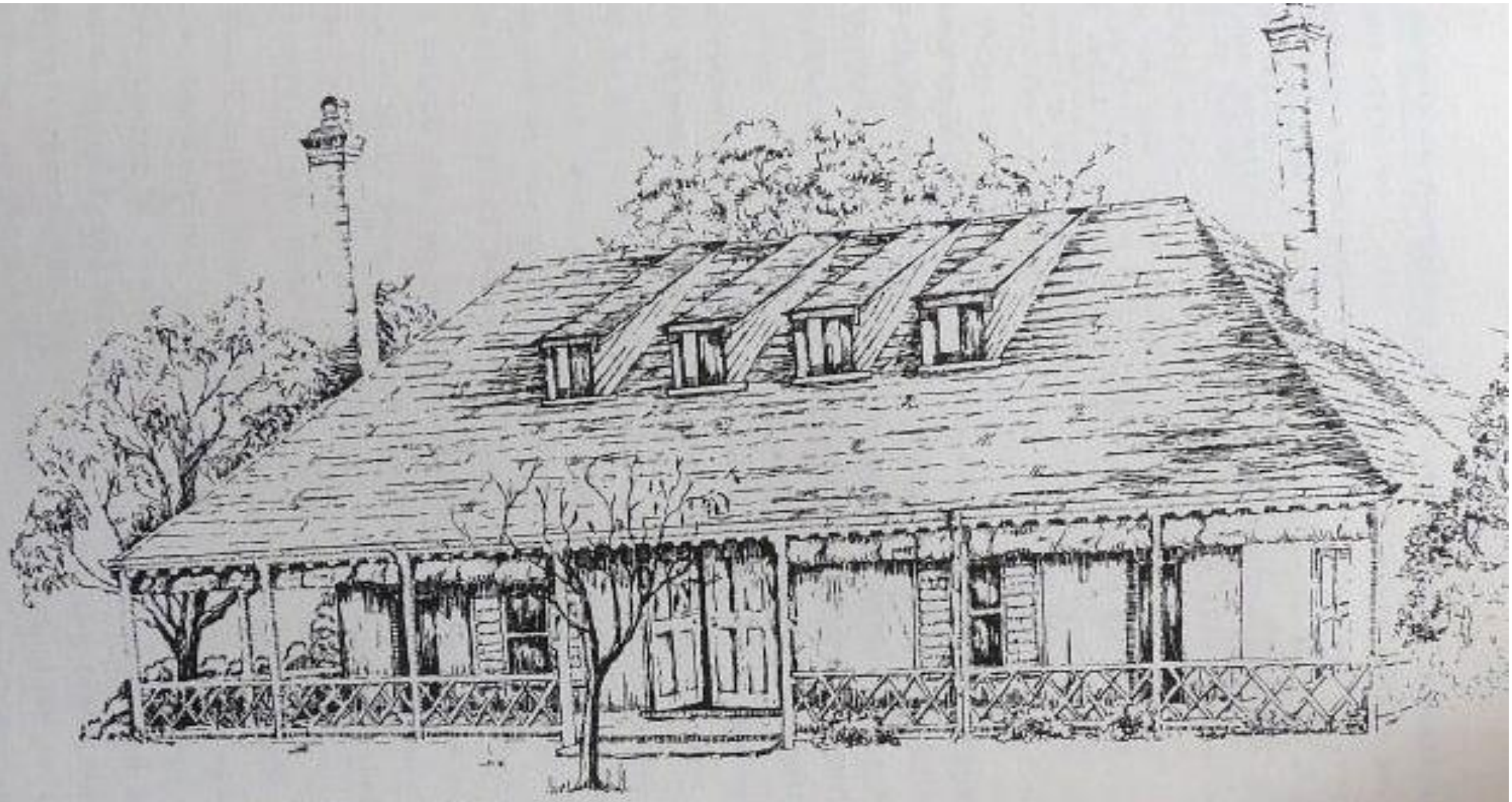

tive Institution, Black Town, 1823-33
Artist, Eunice Leahy's drawing of the
renovated building. (copyright)

(From a photograph owned by Mt. Druitt Historical Society)

Blacktown Native Institution Site, 2014, Museum of Contemporary Art

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Karla Dickens, Never Forgotten, a memorial to the students at Blacktown Native Institution, 2015

Leanne Tobin, Clean, Clad and Courteous, a work that communicates the significance of the site to passing traffic, 2015

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ABOUT

Images from the first Artist Camp, November 2014 © BNI Project

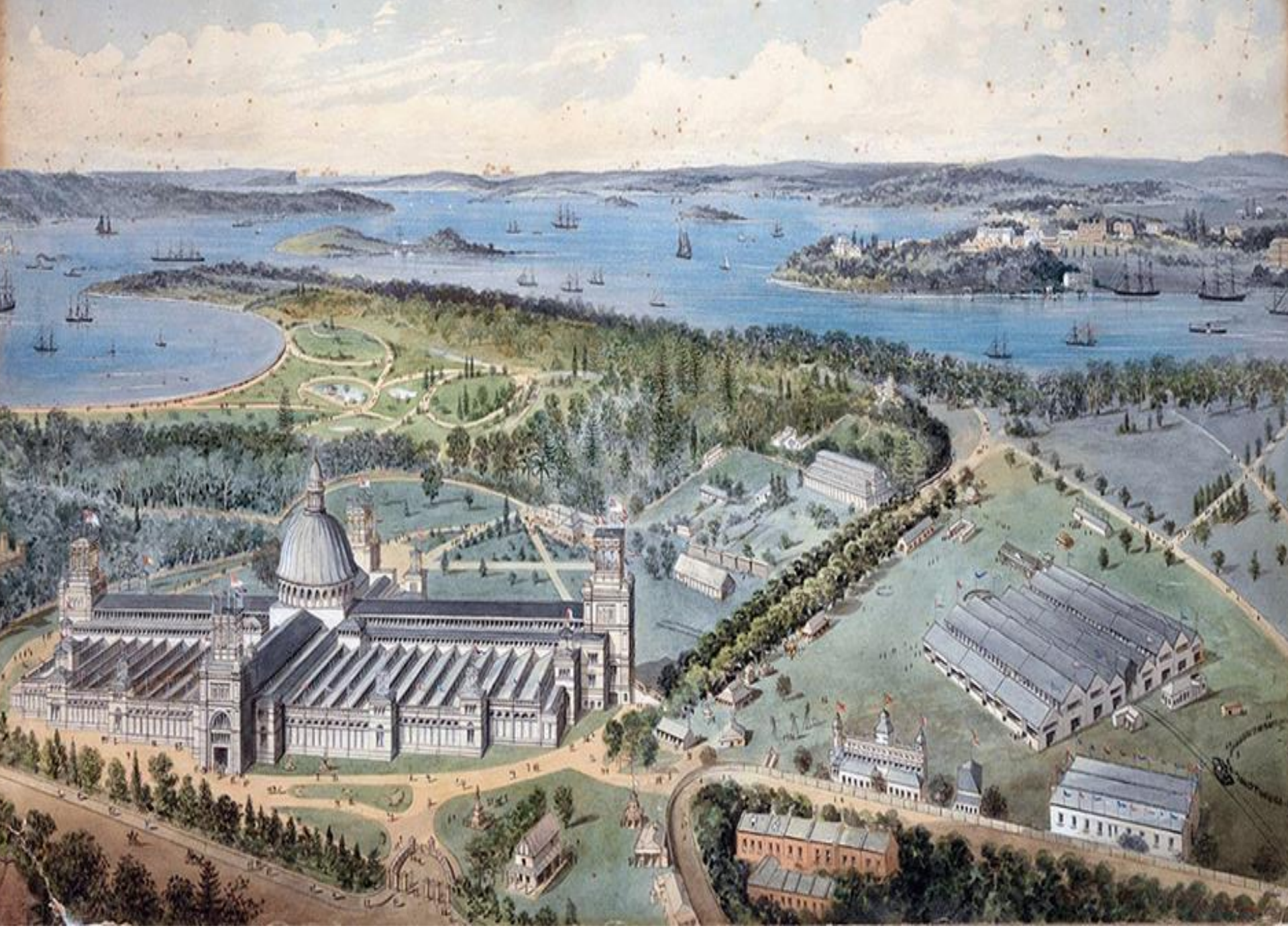
The Blacktown Native Institution Project

The historic Blacktown Native Institution was the site of a series of iterative and interlinked events in 2014 and 2015. Aboriginal artists, community members and leaders across a number of fields came together to develop a vision for the future, share and collect stories, and create new artworks.

The site was activated through two Artist Camps and a Corroboree celebration, which included on-site artworks, performances and ceremony. The project was a collaboration between C3West (Museum of Contemporary Art Australia), Blacktown Arts Centre (Blacktown City Council) and UrbanGrowth NSW.

This website has been established as a keeping place for the stories associated with the site and to facilitate interest, dialogue and engagement in the future possibilities of the site.

In 2015 this website received an award for “Best Indigenous Project or Keeping Place” at the Australian Museums and Galleries National Awards.



Garden Palace 1879-82, State Library of NSW, Sydney

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Burning of the Garden Palace, 1882, Museum of Applied Arts and Sciences, Sydney

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Language Soundscapes

SYDNEY LANGUAGE
Uncle Charles Madden, Summer Loggins, Lille Madden, Madeleine Madden, Miah Madden and Ruby Madden with assistance from Jeremy Steele.

GAMILARAAY
Aaron Ellis with the children of Tamworth Public School and Walhallow Public School.

GUMBAYNGGIRR
Michael Jarrett, Jenni Farrands, Muurrbay Aboriginal Language and Culture Cooperative, 3rd Space Mob Aboriginal and Torres Strait Islander Corporation, and the children of Bellingen High School, Macksville High School, Nambucca Heads High School and Bowraville Central School.

GUNDITJMARA
Joel Wright, Vicki Couzens and Victorian Aboriginal Corporation for Languages.

NGARRINDJERI
Aunty Verna Koolmatrie with the Raukkan Ngarrindjeri community.

PAAKANTJI
Warlpa Thompson, Kayleen Kerwin, William Mitchell and AJ Williams with the Paakantji Language Circle.

WIRADJURI
Uncle Stan Grant Sr AM, Geoff Anderson, Lionel Lovett, Donna Payne, Skye Harris, Lyretta Gilby, Ron Wardrop with the children of Parkes Public School, Parkes East Public School, Middleton Public School, Parkes High School and Holy Family Primary School.

WOIWURRUNG
Aunty Joy Murphy Wandin and Kim Wandin.

LANGUAGES REMIND US THAT NOTHING HAS BEEN LOST

The process of sharing the story of the Garden Palace with Aboriginal communities and reflecting on the significance of the loss of cultural objects is essential to the project. Eight language groups – the Sydney Language, Gamilaraay, Gumbaynggirr, Gunditjmara, Ngarrindjeri, Paakantji, Wiradjuri and Woiwurrung – have collaborated with Jones to create unique soundscapes installed within the footprint, reinstating contemporary Aboriginal voices into the landscape. These communities recall, in language, both the lost objects and the material that was largely excluded from the ethnological collection – objects relating to women, children, agriculture, and to broader cultural practices that challenge the imperial vision of terra nullius. The process of developing these soundscapes with community allows the work to transform a state of mourning into a celebration of the strength and uniqueness of south-east Aboriginal cultures.

JONATHAN JONES, NICAYDEN GREENWOOD AND MICHAEL RILEY RECORDING WIRADJURI LANGUAGE AT PARKES PUBLIC SCHOOL. PHOTO: PETER GREIG

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Kangaroo Grass, *Themeda triandra*, Royal Botanic Gardens, Kaldor Art Project

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Thank You

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